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### THE RIDDLE IN VIRGIL'S THIRD ECLOGUE

Another attempt at an age-old enigma may be worth considering if there is presented what appears to be a more secure base for solving the problem than that offered by Professor Schaubert.<sup>1</sup> An approach to the problem, other than by way of the subject of the ancient riddle itself, would seem to court failure from the start. It remains to be seen whether the solution offered here will be more attractive.

Both Menalcas and Damoetas terminate their prolonged duet with riddles (104-107):

D. Dic, quibus in terris (et eris mihi magnus Apollo)  
tres pateat caeli spatium non amplius ulnas.

M. Dic, quibus in terris inscripti nomina regum  
nascentur flores, et Phyllida solus habeto.

The solution of Menalcas' riddle—a relatively simple one—rests on the supposed association of the form of the ancient hyacinth with the initial letters of Ajax or with the first letter of Hyacinthus. Both these heroes were sons of kings. Hyacinthus, a favorite of Apollo, was killed accidentally by him while throwing the discus.

In any symmetrical arrangement of the verses of the duet between the two shepherds, account should be taken of the content of the initial and concluding verses in the case of each of the participants.

Menalcas starts with the theme of Apollo (62-63):

Et me Phoebus amat; Phoebus sua semper apud me  
munera sunt, lauri et suave rubens hyacinthus.

He ends, as we have seen, with a myth connected with the same god. The meaning of Menalcas' riddle is easily ascertainable even from the opening verses of the duet. The Apollonian note is clearly indicated. Let us now turn to the opening verses of his fellow-shepherd. These may well serve us as a guide to the riddle he propounds at the end of the duet. Damoetas begins the contest of song with praise of Jupiter (60-61):

Ab Iove principium, Musae: Iovis omnia plena;  
ille colit terras, illi mea carmina curae.

Here we have an echo of the opening theme of the *Phaenomena* of Aratus. Zeus is not only the beginning in the poem of Aratus, he is also referred to as the end (14). We are led to expect, therefore, both from the balanced arrangement of his fellow-shepherd's opening and closing Apollonian verses and from the opening theme in Aratus' poem that the riddle of Damoetas may well be connected with Jupiter.

The oldest Latin riddle is woven about Terminus and Jupiter. We gather from various sources that the shrine of Terminus formed part of the temple of Capitoline Jupiter. Aulus Gellius (12.6)<sup>2</sup> has preserved this old riddle:

<sup>1</sup> E. G. Schaubert, "A Virgilian Riddle and Its Source," *CW* 43 (1949/50) 8-10.

<sup>2</sup> The text here given is that of Buecheler, *RhM* 46 (1891) 159-160.

Semel minusve an his minus sit, non sat scio,  
an utrumque eorum; ut quondam audivi dicier,  
ipsi Iovi regi noluit concedere.

The association with Jupiter in the last verse is left unexplained by Gellius. He refers, however, to a work by Varro, no longer extant.<sup>3</sup> Vivid accounts of the incident in which Terminus refused to yield place to the king of the gods are given by Livy (1.55) and by Ovid (*Fasti* 2.667-678).

Now if we examine the riddle preserved for us by Aulus Gellius, we can detect two clues. The first is the play on *ter* which is suggested by *semel*, *bis*, and *utrumque eorum*, that is, *ter minus* is the sum of *semel minus* and *bis minus*. The association of Jupiter with Terminus is finally made clear in the last verse of the old Latin enigma.

We are given, therefore, two known quantities (Apollo and Jupiter) to solve the riddles of the two shepherds, once we accept the argument from symmetry.<sup>4</sup> This way of approach holds good, as we have noted, for the Apolline enigma of Menalcas. There remains the problem of knowing how Damoetas' words (*tres pateat caeli spatium non amplius ulnas*) can point towards the solution suggested by the ancient Latin conundrum cited by Gellius. In the latter riddle the first unknown in Virgil's verses (Jupiter) is expressly given. The god's name is missing in Virgil's enigma. As already stated, from the analogy of the symmetrical plan of Menalcas' opening and closing Apolline verses, it is unlikely that the poet planned to follow a similar pattern for Damoetas who opens his song with praise of Jupiter. His closing verses may well have been intended as complimentary also to the same divinity.

It must be admitted that Virgil's crux placed there, according to Asconius Pedianus,<sup>5</sup> to puzzle the *grammatici*, has little of the clarity of the old Latin riddle.

Ovid relates that when the new Capitol was being built the shrine of Terminus was left to share the temple of Jupiter. All the other divinities withdrew except the god of boundaries.<sup>6</sup> Over the stone there was still to be seen in Ovid's day a small opening in the roof in order that Terminus might see nothing above him but the stars (*Fasti* 2.671-672):

Nunc quoque, se supra ne quid nisi sidera cernat,  
exiguum templi tecta foramen habent.

Now Virgil simply says: In what part of the world does the space of the sky lie open *three cubits and no more*? There are two clues presented to us here. In the phrase *spatium caeli* there is a suggestion which is

generally recognized of an opening seen from below and in *tres non amplius ulnas* there is an awkward attempt, if I am right, to play on the word *Terminus*. The clumsiness of the poet's essay at a condensed riddle is enhanced by the apparent transfer of the play on words, not to the stone or altar itself, as in the case of his supposed model cited by Gellius, but to the opening in the roof above it.

These two clues have no meaning if we fail to follow the key-note verse of Damoetas on Jupiter at the very beginning of the duet. What more fitting way would Damoetas choose to close his song than to present an *ab Iove terminus* to correspond to his previous *ab Iove principium*?

That Virgil was very likely conscious of the significance of the juxtaposition of the temple of Jupiter and the shrine or altar of Terminus is attested by the reference in the ninth book of the *Aeneid* (448) to the lasting fame of Nisus and Euryalus:

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<sup>3</sup> GRF I, p. 201.

<sup>4</sup> E. Pfeiffer, *Virgil's Bucolica: Untersuchungen zum Formproblem* (Stuttgart 1933), does not discuss the symmetry in the third Eclogue.

<sup>5</sup> *Junii Philargyrii grammatici explanatio in Bucolica Vergilii (Appendix Serviana)*, ed. H. Hagen (Leipzig 19021), p. 70.

<sup>6</sup> *Fasti* 2.667-670.

dum domus Aeneae Capitoli immobile saxum  
accolet . . .

The existence of the Terminus stone in the Capitol may well have lent color to Virgil's *immobile saxum*. Servius' comment on this passage has much in common with Ovid's account of Terminus, including a reference to the opening in the roof of the temple. In the Servian note there are some interesting manuscript variants in the passage discussing this opening. Thilo in his edition<sup>7</sup> accepts the reading of one of the manuscripts which is generally accepted to belong to a better tradition: *unde in Capitolio prona pars tecti patet, quae lapidem ipsum Termini spectat*. In his apparatus he conjectures that instead of the rather dubious *in Capitolio prona pars*, we might read *in Capitolii prona pars*—the place in the temple of Minerva where another Capitoline divinity, Juventas, had an altar according to Dionysius.<sup>8</sup>

Is the Capitoline hill then the answer to the question in the riddle *Quibus in terris?* The plural *terrae* should not create any difficulty.<sup>9</sup> Servius Danielis in a note on *Aen.* 4.271 distinguishes between *terra* and *terrae* in this fashion: *terra totum orbem significat, terrae autem partes sunt*. It is of course obvious that *ter-minus* and *tres non amplius ulnas* are not perfectly parallel phrases. Virgil has elsewhere (*Aen.* 1.683) used the expression *noctem non amplius unam* for 'but a single night' or 'one night and no more.' The use of words such as *minus* or *male* are indicative of an euphemistic weakening of emphasis.<sup>10</sup> The Virgilian enigma, therefore, resolves itself finally into a substitution of what may be one popular expression, *minus ter* (suggested by the old Latin riddle), meaning 'less than three times' for another, *tres non amplius*, which literally implies 'three and no more.' There may not be any real contradiction here. Both expressions correspond to our popular 'three more or less' or 'about three.'

If this riddle<sup>11</sup> was composed to tease the *grammatici*, it has certainly served its purpose. The solution presented here would be more convincing if we knew the size of the small opening in the roof of the temple of

Jupiter above the Terminus stone or altar. We have only Ovid's indefinite *exiguum foramen* with which to form any judgment. Virgil's actual observation of the size of this opening may have influenced him in his working over of this ancient enigma.

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## STOP, LOOK, AND LISTEN

### A Re-examination and Evaluation of Audio-Visual Aids<sup>1</sup>

In recent years there have been a number of articles written on the use of visual and audial aids in the teaching of classics.<sup>2</sup> All of the articles have been practical, and I heartily applaud the authors. I know, from personal experience, the hopeless feeling of the teacher who is told to offer a course in classical art, with only a small and inadequate library and an all but non-existent slide collection.

Now I feel that the time has come to pause in our consideration of these aids: to state clearly the purposes of audio-visual aids in the teaching of classics; to outline some of the principles to be followed in their use; in general, to consider the problem as an integral part of a complete program of teaching, rather than as an isolated unit.

First of all, what is an audio-visual aid? In the broad sense of the term it is any device which, through its appeal either to the sense of hearing or to the sense of sight, helps in the teaching and understanding of a problem. The most elemental forms of audio-visual aids are such ordinary teaching devices as tone of voice, use of blackboard, the textbook itself.

From this definition we learn a very important fact: that the audio-visual aid need not be an elaborate projector or recording machine. The slate of the early American school boy, the wax tablets of the Roman child, on which each pupil in his own time laboriously copied the alphabet of his own language, were visual aids.

<sup>1</sup> The idea for this article came from a Latin workshop at the University of Iowa in 1950. It was written before my work with Dr. Waldo Sweet at the University of Michigan (1952 and 1953) had begun, and therefore applies to the use of audio-visual aids in a "traditional" teaching program.

<sup>2</sup> Cf., for example, Florence E. Raanes, "Audio-Visual Aids and other Realia for the Latin Teacher," *CW* 43 (1949/50) 163-171; William M. Seaman, "Suggestions for Planning a Visual Aid Program," *CW* 45 (1951/52) 177-180, and references cited therein. *A Catalogue of Visual Aids*, compiled by Dorothy Burr Thompson, distributed by the American Classical League, Miami University, Oxford, Ohio (1949), lists most of the available aids.

<sup>7</sup> *Servii grammatici qui feruntur in Vergilii carmina commentarii* (ed. G. Thilo, H. Hagen) II (Leipzig 1884), on *Aen.* 9.446.

<sup>8</sup> Dionys. Hal. 3.69.5-6. The available sources are given in Platner-Ashby, *A Topographical Dictionary of Ancient Rome* (Oxford 1929), s.v. Terminus, and in G. Lugli, *Roma antica, il centro monumentale* (Rome 1946), p. 29. Cf. A. K. Lake, "Lapis Capitolinus," *CP* 31 (1936) 72.

<sup>9</sup> For the poetic uses of the plural, see M. P. Cunningham, *CP* 44 (1949) 1-14.

<sup>10</sup> J. B. Hofmann, *Lateinische Umgangssprache* (Heidelberg 1926) 145-146.

<sup>11</sup> On the ancient riddle in general, see W. Schultz, *RE* s.v. Rätsel; A. Taylor, *The Literary Riddle before 1600* (Berkeley 1948), does not discuss the Terminus riddle. He cites some interesting modern examples. One from the Arabic is concerned with a millstone which never exceeds five cubits (p. 20).

The second question is, why use audio-visual aids? The answer is simple enough. In a way it is the reason for education itself. Through instruction we attempt to teach children various skills and a knowledge of events beyond the scope of their own daily experience. The most effective methods for the communication of such information are achieved through an appeal to the senses. In the normal human being the sense of hearing and the ability to see combine to make the primary and most important means of acquiring experience and knowledge. To a lesser degree touch, smell, and taste help in the process of understanding. The more remote the experience from the daily life of the student, the more the instructor is forced to use additional materials in order to make the situation intelligible to the student. In the field of classical civilization, or in any field of art or culture which is not contemporary American,<sup>3</sup> there is a particular need for good illustrative material. Therefore, the purpose of the audio-visual aid in the field of classics is to help the student understand the pattern of life that was usual for the citizen of Athens in the days of Pericles, or the citizen of Rome in the days of Cicero, Vergil, or in any other era. Only after one has learned the tenor of a period can he make the proper critical judgment about the accomplishments of the age.<sup>4</sup>

Since recent articles on the subject of audio-visual aids in the teaching of classics have given information about the purchase of large equipment and materials, I shall limit my discussion to the less pretentious, but hardly less effective materials of a purely visual nature.

*Visual aids need not be expensive.*

Many teachers have come with the excuse: "Of course I believe in visual aids, but we simply can't afford them at our school." The answer to this remark is that visual aids need not be expensive. Some of the most useful visual aids are not the rented motion picture, nor the occasional slide lecture, but the frequently changed, attractively arranged bulletin board displays. Pictures for this purpose can be obtained gradually and inexpensively. Advertising pamphlets from book companies and travel agencies often contain pictures which can be mounted and used. Many other advertisements contain

<sup>3</sup> Even in our American life there are many varieties of experience. The country child is bored with a movie about simple farming, but the city child finds it a strange and new experience. Conversely, a sound movie with all the cacophonous sounds of city traffic does not startle the city-bred child, but the farmer's son, who knows no civic center larger than a few hundred people, will listen in amazement to horns and sirens, and will look in wonder at the architectural monsters of the metropolis.

<sup>4</sup> I believe that a period of civilization should be judged on the criterion whether or not it satisfied the people who created it. However much we may ridicule some Victorian décor, we must realize it thoroughly pleased the Victorians, and, as such, it is an honest expression of their tastes in art, and is in some way a reflection of their spirit.

classical allusions. From casual glances through current magazines in one year I have assembled a series entitled "The Hucksters and the Classics." The ad in each case has been mounted on a stiff poster board. To this picture I have added, usually on a smaller card, a brief paragraph on the classical story behind the reference. In some cases a photograph of the actual building or statue which has been parodied in the ad completes the unit.<sup>5</sup>

Get your friends to help you acquire this collection. Be not proud, classicist! One friend will send a clipping from the *New York Times*, another a full color article from *Life* or *Holiday*. Occasionally local newspapers have articles and pictures of interest to the student of classics. Friends travelling abroad (and those who visit museums in the U. S.) contribute postcards. Gradually a varied and attractive collection is assembled.

*Care and storage.*

A collection such as I have described needs care and attention, both in the original display and in storage, if it is to be used for more than one year.

It is often impractical to keep newspaper clippings for a long time. The items lose their timeliness and the yellowing of the paper itself gives them an unattractive and decidedly "ancient" appearance.

For the general type of magazine clipping, the best principle is to mount the fragile pieces on a heavier paper or on cardboard. I suggest a standard size for mounting in order to facilitate storage. The regular 8½" x 11" size can be stored in most regular sized filing cabinets or folders. A larger size can be used for the larger items. A type of poster board, either plain white or colored, makes the best and most economical mounting for the pictures. Rubber cement, sparingly applied, seems to hold them well and still allow for transfer to a new backing if necessary. Since rubber cement does tend to discolor the thin papers after about five years, some teachers have preferred to use library paste. Thumbtacks can be placed at the edge of the cardboard so that they hold the picture by the flange alone and do not pierce the cardboard. This practice adds life to the usefulness of the picture.

Mounted pictures and maps should be cleaned occasionally with an art-gum eraser. This project can be shared by the students. They may also help in the original mounting and clipping.

Sometimes articles in *Classical Weekly*, *Classical Journal*, *Classical Outlook*, *Archaeology*, etc. are of

<sup>5</sup> The Container Corporation of America's series on "Great Ideas of Western Man" has contributed a number of ads to this group. Others include BOAC with the appearance of the discus-thrower of Myron at a ticket office, a Pompeian painting (Pittsburgh Paints), the drainage system in the Palace of Minos (Budd Pipes), and others.

actual interest to the students. In that case, the ambitious teacher can make them into attractive folders for the class library. One high school teacher regularly asks the school librarian for any old pieces of library board and tape, which she then uses to make her own bindings for the articles. Sometimes a picture on the cover will give it added interest. Again it is a case of utilizing the resources you have available: old bits of cardboard from the library, old erasers from the art department, whatever material your friends may send you.

Proper storage for the standard aids (slides, tapes, etc.) is also important. Careless handling of such materials results in breakage, scratching, and the consequent lessening of their instructive effect. Commercial storage cabinets are readily available in a variety of sizes, or the school "shop" may undertake the project of constructing one for your needs.

The maintenance of a slide collection requires a certain amount of constant attention in the replacement of cracked glass, frayed binding tape, lost labels. Students are often very helpful in this work. It is important that a readily expandable system of filing and storage be adopted from the very beginning of the slide collection. It will save much time later.

#### *Student Participation.*

Student participation in a visual aid program serves a double purpose. It stimulates the interest of the student, and it relieves some of the burden on the teacher. In addition to letting the students participate in small jobs, such as preparation and storage of materials, don't forget to encourage them to bring in pictures and clippings. You may receive articles on prehistoric monsters in Alaska or other remote subjects, but often an article of real interest to the classicist is found in this manner. One section of the bulletin board can be reserved for the materials the students contribute.

Or let them compete in a more personal way. How about an ABC book for first year Latin students? They can assemble pictures in a notebook to illustrate the various words. A is for *agricola* (or *arma, arx*, etc.) with an appropriate picture. A soap sculpture contest for portraits of Julius Caesar enlivened a class of rather artistic but non-literary minded second year students. In another school the pupils made a "frieze" in sections to decorate the wall above the blackboard. Pictures of the Panathenaic frieze from the Parthenon in Athens inspired the idea. The result was far from Phidian, but it has teaching value and has given the students a real sense of pride, in addition to the knowledge they obtained in the study for the work.

#### *Blackboard.*

One of the most universal visual aids is the blackboard—still called by the name of its original color,

although in some modern classrooms it has been transformed into an eye-ase green or has reversed itself to a white surface! If the teacher has any artistic ability, he can use the blackboard for frequent sketches or even more ambitious drawings of a Roman soldier, a battle plan, etc. If the teacher has difficulty in drawing a line of any sort, the blackboard can still be used as an interest catching device by inscribing a new Latin motto or quotation each day. A box of colored chalk is a small investment if the school does not provide any except the standard variety, and it is a real help in the use of the blackboard for visual material.

#### *New Materials.*

Just a few new commercial aids, largely in the Greek field, should be noted. *Life* magazine now has a film-strip on Athens in color for \$4.50.

Or have you seen the comic book series, *Classics Illustrated*? Be not proud, classicist! One student recently did an excellent piece of individual work. After reading Homer's *Iliad* in the comic edition she asked for a readable copy of the original and made a comparison of the two. If the students get interested in this sugar-coated material, I do not think we should sniff with disdain but rather should try to carry on from one level to the next.

#### *Realia.*

"Where can I get real antiquities?" the teacher complains. "Even if I do find a vase or a coin at an antique shop, I can't tell whether it's genuine." Such a remark has merit, although it is possible, if the teacher really wants to acquire a small antiquity (e.g. a Roman coin), to get one or more very reasonably, from reliable dealers in the U. S.<sup>6</sup>

However, realia need not be ancient. Students are just as interested in modern objects which use classical motifs, such as silk scarves and dress materials, and many pottery objects. Recently the Metropolitan Museum of Art in New York has inaugurated a program of selling reproductions of some of the objects in their collections. These reproductions are not mere plaster casts, but are designed to provide useful as well as decorative accents in a modern home. Catalogues will be sent upon request.

#### *Community Resources.*

Among the items in a complete program of audio-visual aids a class trip to a museum is often suggested. In many cases there is no museum with a classical collection within 500 miles of the school. In almost every community in the United States, however, there are some buildings and other objects that have been inspired by a classical original. See if the students can find "the house with the columns that look like those on the temple which is shown in your textbook." If you have

<sup>6</sup> Cf. "Money Talks," *CW* 45 (1951/52) 4-6.

a camera, take pictures of buildings and statues which show classical influence in your own community or in nearby areas.

More elaborate projects can also be devised. A class movie can utilize the technical co-operation of other members of the faculty. If you live in a city where there is a local radio station, you can sometimes arrange a short program. One [more] ambitious teacher even presented a Roman fashion show for a TV program.

#### *A word about audial aids.*

In the teaching of classical languages we do not have the emphasis on fluency of expression which plagues the teachers of currently spoken tongues. Nevertheless, some audial aids can be of use. In recent years many teachers have tried to lay more stress on the audial approach.<sup>7</sup> If the school has recording equipment available for the use of the Latin class, the students themselves may profit from attempts to record either practice sentences or the rolling tones of Cicero or one of the poets. For more advanced classes some of the readings of Latin offer the serious student a chance to compare his interpretation with that of other modern readers of the classics, especially when he is following with the Latin text.

#### *Summary of general principles.*

The following three principles apply to any audio-visual aids program and are repeated here for added emphasis:

1. *Keep the program logical and related.* Don't use a movie or a display just for the sake of saying that you used an audio-visual aid. The aid must be integrated into the student's daily program, by preparatory reading and discussion, and by later follow-up, if it is to be of real value.
2. *Keep the program varied.* Nobody looks at the same display twice, unless he is forced to do so from sheer boredom. This principle, and the first one, require time on the part of the teacher, but they are essential in making the audio-visual aids program a real success.

<sup>7</sup> In the new linguistic approach to the teaching of Latin, as developed at the Latin Workshop at the University of Michigan under Dr. Waldo E. Sweet, the audial part of the program is a very important factor. Mr. Richard Walker of Bronxville High School, Bronxville, N. Y., has worked in this field and in the production of filmstrips for many years.

<sup>8</sup> A series of recordings that included selections from Horace, Virgil, Cicero, Plautus, and others was made at Harvard University during the middle 1930's. Although copies of this edition are probably not commonly available, it is possible to get tape recordings of the records. The University of Minnesota has recently been experimenting with tape recordings in Latin. These feature the voices of various members of the department of classics at the University.

3. *Keep the material colorful.* One package of construction paper for backing pictures, clippings, etc., or a roll of colored crepe paper to give a new color to the entire bulletin board, are effective and cheap materials. Remember that both the Greeks and the Romans liked color. The Greeks painted all of their buildings and statues, but time has washed away all but faint traces of the gaudy hues.

It looks as if audio-visual aids have been and are going to be an integral part of our educational system, at least as long as human beings have eyes and ears. We classicists should take advantage of these "modern" devices, many of which are at least as old as the Greeks and the Romans themselves.

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## REVIEWS

**Studies in the Language of Homer.** By G. P. SHIPP. ("Transactions of the Cambridge Philological Society," Vol. VIII.) Cambridge: At the University Press, 1953. Pp. x, 155. \$3.75.

The special features of Homeric language treated in the present work include the suffix *-phi*; the occurrence of contracted and uncontracted nominal, pronominal, and verbal forms; the use of apocopated forms of certain prepositions; and the *-ot-* and *-ôt-* forms of the perfect active participle, masculine and neuter. A large portion of the book is devoted to a demonstration of the author's thesis that Homeric similes contain a particularly striking number of neologisms, that is, of forms which are regarded as late on grammatical or metrical grounds or because of their association with books generally assigned to the later strata of the Homeric poems; and that conversely a large proportion of these late forms are restricted to similes and other passages not forming essential parts of the narrative. These passages include biographical and other digressions, descriptions of portraits, and sententious comments by the poet.

By far the greater part of the linguistic material treated is from the *Iliad*, while the *Odyssey* is given a subordinate place. The chief modern works under whose influence the present work was composed are Wackernagel's *Sprachliche Untersuchungen* and Chantraine's *Grammaire homérique*, but the author has maintained independence of judgment throughout.

JAMES W. POULTNEY

THE JOHN HOPKINS UNIVERSITY

**The Dramatic Festivals of Athens.** By SIR ARTHUR PICKARD-CAMBRIDGE. Oxford: At the Clarendon Press, 1953. Pp. xxi, 334. \$10.00.

Students of Greek drama owe a special debt to T. B. L. Webster for seeing this fundamental work through the press. It now appears nearly two years after the death of the author. With his previous books, *Dithyramb, Tragedy, and Comedy* (1927), and *The Theatre of Dionysus in Athens* (1946), it supersedes for the scholar the third edition of A. E. Haigh, *The Attic Theatre*, revised and partly rewritten by A. W. Pickard-Cambridge (1907).

The present work assumes that the student knows Greek, and is often content to leave unadorned such bits of information as appear in the sources. There are many references to other works, particularly those of the author cited above, for fuller treatment of certain topics. Six pages of selected bibliography are given besides numerous references in footnotes and a useful index. Besides a full and sober discussion of the festivals in honor of Dionysus the book deals similarly with actors, costume, chorus, and audience. There is a final chapter on the artists of Dionysus with an appendix of seven inscriptions relating to Teos. More than two hundred illustrations of superb quality are provided; some of them are bowdlerized, but not without warning. Nearly all inscriptions bearing on Dionysia and Lenaia are transcribed with notes and summaries. Literary evidence on points discussed is very largely cited in full.

The value and convenience of this compendium and commentary are immediately apparent. Such recent additions to our data as a depicted mask contemporary with Aeschylus or inscriptional evidence for a Sophoclean trilogy on Telephus are here assembled. Every effort has been made not to go beyond the evidence. The Phrygians and illustrations of them are omitted as having no bearing on the Attic theatre. Many current theories are discussed and discarded for reasons stated.

Misprints are few, mostly misplaced accents in the Greek. There is a strange mistake about the service rendered by Euripides to Athenian citizens after the defeat in Sicily (p. 281). It is inconsistent to allow in the *Rhesus* a shift of parts taken by an actor in six lines (p. 147) while denying the same possibility in the case of Menander's *Epitrepontes* (p. 152). The quotation from Dion. Hal. *Antiq.* 7.42.11 on page 5 is differently emended in the Loeb edition so as to refer the derisive poems mentioned, not to scurrilous riders in Athenian carts, but to soldiers in Roman triumphal processions, where we have other evidence for them. Nor should Demetrius *On Style* 193-195 be neglected when the actors' delivery is discussed. But such small flaws are of no account in comparison with the great service

rendered by this crowning glory of a devoted scholar's life.

L. A. POST

Haverford College

**Parateresis: Untersuchungen zur Sprachtheorie des Krates von Pergamon.** By HANS JOACHIM METTE. Halle (Saale): Niemeyer Verlag, 1952. Pp. vi, 205. DM 24.

The writings of Crates of Pergamum are known only at second hand. Pages 65-185 of Mette's monograph give a critical collection of the fragments, and of the sources of our knowledge of Crates' doctrines, the most extensive being Varro *L.L.* 7.109-10.84, here printed after Goetz and Schoell, and Sextus Empiricus 148-154 and 175-247, after I. Bekker. Later work on the text is often taken into account, and Mette himself offers many changes. Naturally the new evidence of the papyri and of the Geneva scholia to Homer is incorporated. These give us *eilthen'* (not *erchthen'*) at *Il.* 21.282 and *melandryon* (not *melan dryos*) at *Od.* 14.12. To me Mette's edition of the fragments of Crates, which he modestly calls an "Anhang" to his essay on Crates and his philosophy, is by far the most valuable part of his work, which is a fine piece of scholarship and sound learning, of far greater merit than the fashionable "humanism" that goes on preaching a mouldy and mildewed nineteenth century philosophy—as if the Michelson-Morley experiments, with their tremendous consequences, had not made most of this tradition hopeless rubbish, disorderly even in its very premises and presumably only countenanced now by those who know no better. Genuine problems of scholarship are at least worthy of man's intellect, but idle speculation has no appeal except to those who are content to fiddle while Rome burns.

Mette, it is to be observed with pleasure, has dropped, in favor of "Sudas" (cf. *RE* IVA, 678.49), the incorrect spelling "Suidas" of the lexicon commonly so called. Crates should delight the hearts of adherents of modern schools of linguistic thought. He defends observation (*paratêrêsis*) of ordinary usage (*synêtheia*) against the dogmatic grammarians. The dispute had its counterpart in the same age in medicine, the empirics against the dogmatics. Nowadays no one would prefer the squaw-bush twigs and feathers of the Paiute over the asepis of a lying-in hospital. Where ancient empiricism failed, was that it did not seek a scientific explanation to account for observed facts. But Crates had a temper not unlike that of modern scientists, who look more and more for comprehensive, not mere ad hoc, theory. He wrote a cosmology (*sphaeropoia*). There, however, was an undertaking in which even observation had to wait upon

the invention of the telescope, not to mention the efforts of genius, of the very highest order, that have gone into modern science.

JOSHUA WHATMOUGH

HARVARD UNIVERSITY

**Rhetoric at Rome: A Historical Survey.** By M. L. CLARKE. London: Cohen and West Ltd., 1953. Pp. 203. 21s.

Neither an advocate's zeal nor an apologist's aim of justification characterizes M. L. Clarke's *Rhetoric at Rome*. No partisan would have quoted (as he does, approvingly) from Samuel Butler, "For all a rhetorician's rules / Teach nothing but to name his tools," or cited Renan's dictum coupling rhetoric with poetic as the only mistake ever made by the Greeks. No partisan would have uttered this concluding judgment, "Rhetoric is well enough, if kept within limits. But it should not be allowed to dominate the educational system and absorb the interests of the educated man so far that other more valuable subjects languish." Such objectivity, though it might seem unlikely to fire a reader's enthusiasm, has its compensations. The attitude befits what is essentially a historical account, and it comports well with a realistic, sometimes almost "debunking" commentary on Roman oratory and politics.

Clarke's volume is divided into fifteen short chapters, titled, respectively, The Greek Background, Rhetoric at Rome under the Republic, *Ars Rhetorica*, Roman Oratory before Cicero, Cicero's Rhetorical Theory, Ciceronian Oratory (two chapters), Declamation, Oratory under the Empire, Quintilian and Rhetorical Theory, Quintilian and Rhetorical Teaching, The Age of the Antonines, Rhetoric in the Later Roman Empire, Rhetoric and Christianity, Conclusion. Of these, the most interesting and valuable, by a wide margin, are the chapters on the art of rhetoric and on Cicero and Quintilian.

The sequence chosen for presenting rhetorical theory, a complex subject, is well devised to serve the ends of clarity and logic. Clarke, using the treatise *Ad Herennium* as a basic text, first distinguishes the types of oratory (forensic or judicial, deliberative, and epideictic), then enumerates the functions of the orator or parts of rhetoric (*inventio*, *dispositio*, *elocutio*, *memoria*, and *actio* or *promotio*), and finally lists the parts of a speech (*exordium*, *narratio*, *divisio*, *confirmatio*, *confutatio* or *refutatio*, and *conclusio* or *peroratio*). These last categories are discussed consecutively for the judicial type of oratory until *confirmatio* is reached; at that point the status-doctrine is introduced and the relationship of the several *constitutiones* to *inventio* handled. After the other parts of the speech have been treated, Clarke takes up the techniques prescribed for *inventio* in the deliberative

and epideictic types. Having so disposed of the orator's first function, he concludes his exposition with briefer remarks on *dispositio*, *elocutio*, *memoria*, and *actio* equally pertinent to all three types.

His general judgment on Cicero is admirably put:

It was Cicero's achievement to lift rhetoric above academic pedantry and narrow professionalism to the higher level of a genuine humanism. . . . In emphasizing the importance of having something to say as well as knowing how to say it, and the desirability of combining the two main disciplines of the ancient world, rhetoric and philosophy, he was putting his finger on one of the weaknesses of ancient education. It was unfortunate that his message was so little heeded.

Under particulars, Clarke's explanations of irrelevancy in Cicero's speeches, that orator's emphasis on the character and life of his clients, handling of the scholastic conflict between the spirit and letter of the law, employment of commonplaces, and relative loftiness of tone in speeches before senate and people all make stimulating reading.

Impatient of the subtleties of systematic rhetoric, Clarke is fair to Quintilian, but hardly more. Praise is qualified by such observations as, "One misses, however, in Quintilian the Ciceronian belief in the wide learning which is to supply the *copia rerum*"; and, "Reading is to make a ready man rather than a full man." Deserving of special mention is the discussion of Quintilian's insistence upon moral integrity as the indispensable attribute of the orator and his attitude toward such ancillary studies as music, mathematics, history, and philosophy.

Clarke's evaluation of the *Declamationes Minores* of pseudo-Quintilian, a restatement of Gwynn's estimate, impresses me as thoroughly just; so also his view that declamatory excesses began to diminish after the elder Seneca's time, and his rejection of Quintilian's claim that exercises on general themes were for a long time the sole method of rhetorical teaching. The final chapter is readable, quotable, and illuminating, especially in its criticism of the cult of *ornatus* which rhetoric fostered.

CHARLES S. RAYMENT

CARLETON COLLEGE

**Virgile: l'homme et l'oeuvre.** By JACQUES PERRET. ("Connaissance des Lettres." No. 33.) Paris: Boivin. 1952. Pp. 190. Frs. 330.

This is an informative and comprehensive little book packing into its few pages all the essential information about Virgil and his writings and much more besides; taking up many points of discussion and interpretation, and dealing with recent ideas as well as fundamental old ones. Yet for all its compactness it has both clarity and vigour, is organized with ease, and is eminently simple to read. Although it does not profess to be

largely original nor minutely detailed in scholarship as it stands, it could not have been produced without much loving care and knowledge.

The five chapters deal with Virgil's life, the *Bucolics*, the *Georgics*, the *Aeneid*, and "La fortune de Virgile"; and in each of these there are sub-headings, treating of such topics as poetical structure, chronology, the gods, etc., as appropriate to the particular chapter.

Twenty pages are given over to a helpful bibliography, largely of material (both books and articles) of the 1930's and 1940's, but likewise including basic works of earlier date. It is arranged by subject-matter, with brief comments where these seem desirable. Some American titles will be missed but they will be known already to those on this continent who use M. Perret. His book is recommended to those who would be soundly informed and up to date on things Virgilian.

ELLENOR SWALLOW

OHIO STATE UNIVERSITY

**Quintus Veranius, Consul A. D. 49.** A Study Based upon His Recently Identified Sepulchral Inscription. By ARTHUR E. GORDON. ("University of California Publications in Classical Archaeology," Vol. 2, No. 5.) Berkeley and Los Angeles: University of California Press, 1952. Pp. vii, 231-351; plates 7-13. \$1.75.

Q. Veranius was one of the better-known Roman generals and civil servants of the Julio-Claudian period. Although he is mentioned only in passing by the historians (Josephus *Ant.* 19.3.7; Tacitus *Ann.* 14.29), his *cursus honorum* is known from some five inscriptions: he was IIIvir mon., tr. mil. leg. IIII Scyth., q. cand. (A. D. 37), tr. pl. (A. D. 41), pr., leg. prov. Lyciae et Pamphyliæ (c. A. D. 43-47), augur, cos. ord. 49 and adlected among the patricians, curator aedium sacrarum et operum locorumque publicorum (some year between A. D. 49 and 54), praefect of the ludi maximi (year unknown), and finally legate of Britain A. D. 58/9, where he died within the year. Typical of the Empire is the brief span his family lasted: his father was the first to enter the Senate; he himself reached the highest honors; but he left no son and his daughter (who married the ill-fated Piso adopted by Galba, and survived her husband until the end of the century) left no descendants. In this detailed and exhaustive monograph Professor Gordon assigns to Veranius the hitherto unidentified and unpublished inscription found in 1926 off the Via Tiburtina near Rome and now in the Terme Museum, and discusses all the relevant material; two appendices list all the known *curatores* and all those known to have received triumphal honors or had honorary portrait statues set up at Rome under the Empire (of which statues the *curator* had charge). The number of

these statues must have been enormous, "far greater than we would think possible—or proper—for a large modern city with all its museums." There is a very useful four page summary, an eleven page index, and eight beautifully clear plates.

Eric Birley, "Britain under Nero: the significance of Q. Veranius," *Durham University Journal* 44 (1952) 88-92,<sup>1</sup> appeared too late to be referred to by Professor Gordon. It contains Syme's interesting suggestion that Veranius might be the unidentified governor (without cognomen) of Lower Germany about A. D. 52-54 referred to by *AEpigr.* 1938, 75. No governors are known between Corbulo in A. D. 47 and Pompeius Paulinus (c. A. D. 56).

F. W. ADAMS

HOBBART COLLEGE

**Grieks Leesboek.** Compiled by D. COHEN and J. VAN IJZEREN. 9th ed., completely revised with the co-operation of J. A. SCHUURSMA. Groningen, Djakarta: Wolters, 1953. Pp. iv, 326. 6.90 guilders.

There are many outstanding Dutch school editions of entire classical texts; Dr. Schuursma himself is the editor, along with the epigrapher Hondius, of the nine books of Herodotus. But for some years now there seems to have been a steady growth in the popularity of anthologies intended to supplement the secondary-school student's reading in set books. This is one of the aims of the *Greek Reader* under review, a well established work that first came out in 1925.

The selections given are from Xenophon, Lysias, Thucydides, Plato, Theophrastus, Plutarch, the Septuagint, the New Testament, Lucian, epistolary literature, papyri, inscriptions, Aeschylus, lyric poetry, Bacchylides, Cleanthes, and Herondas—in that order and all provided with introduction and explanatory notes. Two aspects of the book are especially interesting: (1) the combination of very familiar passages (e.g., from Plato's *Apology*, *Phaedo*, and *Republic*) with many that students seldom read (e.g., a letter of Alciphron's), (2) the immense amount of postclassical Greek that it contains. In this connection it is worth noting that several of the inscriptions are concerned with Romans and Roman matters (e.g., those honoring Pompey, Caesar, and Hadrian) and that, since the progress of papyrology owes so much to the Dutch, the inclusion of twenty-seven papyrus selections seems extremely fitting.

<sup>1</sup> Reprinted in B.'s *Roman Britain and the Roman Army: Collected Papers* (Kendal 1953) 1-9, with a "Postscript" containing a brief notice of the new evidence presented in Professor Gordon's monograph.

The volume is presumably not meant for rapid reading; the student is presented with a variety of dialects and styles (and meters in the verse passages), and there are perhaps too many "difficult" authors such as Herondas included. On the other hand, the introductions and notes are well done and very helpful; and the selection from Herondas, where the notes are unusually full, is eminently appropriate in a schoolbook—it is the *Third Mime*, "The Schoolmaster."

In short, there is much to praise here, and one's few adverse comments are of the subjective kind that anthologies are a prey to. The book is attractively printed, and almost the only typographical errors that I have noted involve accents and breathings in the Greek (pp. 100, 108, 110, 113, 114, 115, 117, 149, 150, 254, 320).

EDWARD L. BASSETT

UNIVERSITY OF CHICAGO

**Modern Greek Folktales.** Chosen and translated by R. M. DAWKINS. Oxford: Clarendon Press, 1953. Pp. xxxviii, 492. \$10.00.

Dawkins, after having edited the forty-five Zarraffitis stories from the Dodecanesus in a magnificent Cambridge volume in 1950, presents us here with eighty-four modern Greek folktales from various parts of Greece including Cyprus, Cappadocia, Pontus, and Smyrna. The contents include: a Preface (pp. v-vii), a Bibliographical Note (pp. xii-xiii), an Introduction (pp. xv-xxxviii), 487 pages of text, and an Index (pp. 489-491). This handsome volume, giving an idea of the motifs and the spirit of the modern Greek people, is useful and entertaining reading material to the English speaking public, to the comparative folklorist, and to the classicist as well. A note, with an outline and discussion, precedes each of the stories, and further references are given to sources, to non-Greek collections, and to Aarne-Tompson, *The Types of Folk-Tales*. The only deficiency I observed is that the Peloponnesus, Sterea Hellas, Euboea, and Thessaly, i.e. the heart of Greece proper, are not represented even by one story each, whereas seventeen stories come from Thrace, eleven from Pontus and Asia Minor.

From the Introduction some points deserve mention. The main object of the book was to show the relations of Greek folktales, current among the Greek people, to those of the rest of the world and so call attention to the special character of the Greek folktale. The specifically Greek form of each story, which reflects the character and thinking of the storyteller and listener, was picked out. While a full recording of the stories from all parts of Greece is one of the tasks of the *Folklore Institute* at Athens, the stories translated here represent the field fairly well, for the material so far recorded is more than sufficient to draw upon for such

a book. Eighty-four type stories, representing the best variant of each type, and drawn especially from among not yet translated or less accessible texts, were selected, and first place given to the traditional stories. Animal stories, not common in Greece and, where found, with the animals subordinate to the human characters, are given in an outline only, while anecdotes and stories for children were omitted; a few good stories already published by D. in his *Forty-five Stories* are not reproduced either. Dawkins stresses the differences between Greek stories, on the one hand, and Arabic, Turkish (the latter bearing Greek influence), Italian (those of S. Italy and Sicily having much in common with those of Greece proper), Albanian, and Russian, on the other. In the background of the former lies the spirit of lively curiosity (optimistic outlook, happy endings) and they contain a certain measure of psychological truth, i.e. they display truths of human nature behind the literal narrative, as the author shows in examples (p. xxii). Dawkins sees in the best of these stories "the workings of the Greek intelligence, frankly and on the surface entirely in playful mood, but in the background with always that spirit of inquiry and activity which marks the Greek genius" (p. xxvii); D. names the qualities of the characters in the Greek stories. In contrast to the tales of other peoples, which are an amusement of children (cf. the *Haus- und Kindermärchen* of the brothers Grimm), the Greeks put much of their character and much thought into their folktales, which are, in Greece, an occupation of adults. They developed the riches of their own home-grown culture; the art of the folktale was in Greece developed until "stories in which the national philosophy of life shows itself so clearly" (p. xxviii) are reached. The arrangement of the stories in this book is such that the human element gradually comes to the fore and the fantasies of fairyland lose importance. The fairy-tales (from the world of children, light and irresponsible) are the earliest typologically; the romances appeal to the warm feelings of the young; the novels and the moralizing tales of wit and wisdom (from the world of men and women of more mature years and of more inquiring temperament) are the latest. A brief account is given of the connection of modern Greek stories with the folktales of ancient Greece (p. xxxiii f.). By way of comparison of the Greek stories with those of their neighbors, it is found that the distinct Greek character is evident here also.

The translations are very close to the originals but in good idiomatic English. The titles of the stories are due to Dawkins himself, most stories bearing no title or various titles locally.

This edition of translated stories bears the stamp of modern, scholarly work and is indeed the best of its kind in Greek folktale bibliography. Professor Dawkins, with his vast learning and his meticulous work, has promoted modern Greek studies in folklore as well as in

language in his editing texts in a way exemplary to younger scholars.

D. J. GEORGACAS

UNIVERSITY OF NORTH DAKOTA

### BRIEF NOTICES

EMILE JANSSENS (ed.). *Oedipe-Roi ou Le Pêché d'Intelligence*. Namur: Editions Wesmael-Charlier, 1953. Pp. 115. Frs. 350.

This is the Greek text of *Oedipus Tyrannus* supported only by a running commentary on the action and dramatic technique. One cannot help wondering what kind of reader it is meant for. Presumably he can handle Sophoclean Greek unaided; yet he appears to need elementary hints on such matters as the use of the chorus in Greek Tragedy. However, the commentary is very helpful, not brilliant, but steadily illuminating. There are many of those deft touches, those arresting turns of phrase, at which French critics excel, or for which the French language is singularly adapted. M. Janssens is particularly apt in his discussion of the choral passages, and in his analysis of Creon and Iocasta. The sub-title he gives the play, "Le Pêché d'Intelligence," gives the clue to M. Janssens' interpretation of the theme—an interpretation that is subtly and consistently carried out, but with perhaps too much emphasis on the cool rationality of Oedipus, too little on his hot-headed impulses.

Queen's University

H. L. Tracy

W. C. HELMBOLD AND W. B. HOLTER. *The Unity of the "Phaedrus"*. Berkeley and Los Angeles: University of California Press, 1952. Pp. ii, 387-417. \$0.35. (University of California Publications in Classical Philology, Vol. 14, No. 9.)

The University of California Publications in Classical Philology have provided a noteworthy addition to the ever-growing bibliography on individual dialogues of Plato. The authors of this thirty-page treatise on the *Phaedrus* present a variety of reflections and interpretations that are barely organized and unified under the title, *The Unity of the "Phaedrus"*. The main point is well made that rhetoric and love constitute the dual theme of the dialogue. Love and rhetorical display are subjects well calculated to arouse universal interest, and the *Phaedrus* is probably the most appealing of all Plato's dialogues. The reflections and interpretations which are presented by Helmbold and Holter run the gamut from Orphic mythology to Proust and Bergson, thereby illustrating the wealth of associations which Plato's literary method evokes in the minds of modern readers.

Florida State University

W. C. Kirk, Jr.

PH.-E. LEGRAND (ed. and trans.). *Hérodote, Histoires, Livre VIII: Uranie*. Paris: Les Belles Lettres, 1953. 161 double pp.

The latest volume of the Budé Herodotus is consistent with its predecessors: clear translation, eclectic text,

*Notices* stressing oral sources: Alcmaeonid (anti-Themistocles), Delphic, Samian, Macedonian, Spartan, Asiatic Greek, Persian, Spartan. M. Legrand assumes that Herodotus began his history in the tradition of Hecataeus (p. 28); stresses (p. 30) his debt to the technique of drama, but denies (p. 42, note 2) the influence of the *Persae*; plausibly supposes (p. 142, note 3) that he learned much from Lampon the exegete, whom he must have known in Thurioi. The work lacks maps, and suffers, in the reviewer's opinion, by comparison with the relevant sections of J. L. Myres, *Herodotus Father of History* (Oxford, 1953).

University of Wisconsin

P. L. MacKendrick

RALPH MARCUS (ed. and trans.). *Philo, Supplement I: Questions and Answers on Genesis; Supplement II: Questions and Answers on Exodus*. 2 vols. Cambridge, Mass.: Harvard University Press, 1953. Pp. xx, 551; viii, 307. \$3.00 per volume. (Loeb Classical Library.)

Here are unique Loeb volumes, with English on both recto and verso. Except for scattered fragments, scrupulously collected in an Appendix, the Greek original is represented only by an ancient Armenian version, which is the basis of Marcus' admirable work. His footnotes help us visualize the original by suggesting what must have been the Greek of key expressions, so that the

### GREAT BOOKS SEMINAR-IN-EUROPE ST. JOHN'S COLLEGE ANNAPOLIS, MARYLAND

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student of Philo's text as well as of his thought is served. For the general student this treatise has little to offer. He may note that it is the earliest extant and extensive example of the *problemata* form, antedating both Plutarch's *Greek and Roman Questions* and the pseudo-Aristotelian *Problemata*; that the modes of interpretation correspond to the "historical," "allegorical," "moral," and "anagogical" modes of the Church Fathers, to whom Philo may have been a bridge from the Stoics; and that at Genesis 4.20 Professor L. A. Post has ingeniously reconstructed some lines of Menander (the Armenian translator had misread *Menandros* as *men andros*).

Columbia University

Moses Hadas

MAURITIUS SCHUSTER (ed.). C. Plini Caecili Secundi Epistularum Libri Novem, Epistularum ad Traianum Liber, Panegyricus. Editio altera aucta et correctior. Leipzig: Teubner, 1953. Pp. xxx, 490; 2 pl. DM 14.80.

The first edition of this work appeared in 1933. The additions and changes in this revised edition are slight. The important scholarly publications on Pliny published in the last twenty years have been added to the excellent Bibliography and occasional references to them have been given in the Apparatus. Twenty slight changes in the text are pointed out in the author's addition to his Praefatio. Copies of the first edition sent out by the publishers for review contained on folded inserts at the end of the book four plates showing portions of the text from manuscripts M, V, B, and D. Copies furnished later through the trade lacked these plates. In the new edition the plates are bound into the body of the text, and will doubtless be found in copies furnished later through booksellers. They will prove of interest to students of the sources of the text.

Indiana University

S. E. Stout

PHILIPPUS VILLIERS PISTORIUS. Plotinus and Neoplatonism: An Introductory Study. Cambridge: Bowes & Bowes, 1952. Pp. vii, 175. 21s.

The chief merit of this brief but thorough study of the greatest thinker of late antiquity lies in the discussion of Neoplatonic theology. It has been a matter of much dispute whether Plotinus must be understood as an advocate of pantheism or as holding a view which considers the deity as transcendent. Pistorius tries to solve the riddle which the texts impose by ascribing to Plotinus a kind of trinitarian theology: The One is God in His transcendence; the Nous, or the Word, containing the intelligible world of ideas, is God in His creativeness; the Psyche is God in His immanence in the universe.

Whether this interpretation can be considered final appears to this reviewer open to doubt, but the work presents certainly a valuable contribution to one of the great discussions in the field of the history of ancient philosophy.

Fordham University

Balduin V. Schwarz

FRIEDRICH LAMMERT (ed.). Claudius Ptolemaeus, De Iudicandi Facultate et Animi Principatu. EMIL BOER (ed.). Pseudo-Ptolemaeus, Fructus sive Centiloquium. (=Claudii Ptolemaei Opera Quae Exstant Omnia, Vol. III, Pt. 2.) Leipzig: B. G. Teubner, 1952. Pp. xxxiii, 120. DM 6.

The present edition of the *De iudicandi facultate* marks a distinct improvement over the editio princeps of Boul-liau (1663) and the faulty Hanow edition (1870). This is the first edition since the importance of Vaticanus Graecus 1594 was recognized through the attention drawn to it by Franz Boll and J. L. Heiberg. Lammert, a former pupil of Boll, gives that manuscript its due prominence.

## The New York Classical Club

FORUM MEETING—HUNTER COLLEGE

695 Park Ave., New York 21

MARCH 6, 1954

at 2:15 P.M.

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Speakers will discuss the status of Latin in England, France, Italy,  
The Netherlands, and The Scandinavian Countries.

Guests are welcome.

Boer's edition of the *Centiloquium* contains an extended discussion of the manuscripts and of the authenticity, attributions, and transmission of the work.

New York University

William H. Stahl

SAM CAVALLIN (ed.). *Vitae Sanctorum Honorati et Hilarii Episcoporum Arelatensium*. Lund: Gleerup, 1952. Pp. 199; 3 pl. Sw. Crs. 20. (Skrifter utgivna av Vetenskaps-Societeten i Lund, No. 40.)

There is, at this late day, little need to emphasize the significance of the stream of publications, in the mediaeval field, of the Mediaeval Academy of America, The Catholic University of America, The Nelson Mediaeval Texts, and the recently founded *Thesaurus Mundi*. Into this category falls Cavallin's edition of Hilarius' *Sermo de Vita Honorati* and the *Vita Hilarii* itself. The lucid Latin introduction, running to about a fourth of the entire volume, is exhaustive on textual and bibliographical points, stemmata of codices, and the editor's own few but intriguing conjectures. To each page of text is subjoined a running apparatus criticus.

This fresh edition supersedes all previous texts in its scrupulousness: it also offers a full index containing numerous new or relevatory lexicographical items, as this reviewer has experienced by frequent testing.

Brooklyn College

Harry E. Wedeck

MOSES HADAS (ed. and trans.). *The Third and Fourth Books of Maccabees*. New York: Harper and Brothers (for Dropsie College), 1953. Pp. xii, 248. \$4.00. (Dropsie College Edition, Jewish Apocryphal Literature, No. 3.)

Maccabees III and IV are interesting documents deserving to be better known, and Professor Hadas has performed a service in producing this volume containing good texts, accurate and readable translations, useful notes, and informative introductions. III Maccabees tells of a miraculously thwarted attempt by Ptolemy Philopator to persecute the Jews shortly after Raphia. The book, as Hadas shows, was probably written in Alexandria in 25/24 B.C. and by recording the crisis under Philopator contains a criticism of the Roman administrators who were then taking a census and determining liability to *laographia*. IV Maccabees, or "On the Sovereignty of Reason," dealing chiefly with supposed Jewish martyrdoms under Antiochus Epiphanes, was probably composed in Antioch in 40 A.D., soon after Caligula had decreed that his statue be erected in the Temple at Jerusalem. This work, even more than III Maccabees, reveals the familiarity of the educated hellenized Jew with Greek literature and philosophy. Beyond its intrinsic interest, it is also significant for the influence it exercised on early Christian literary treatments of martyrdoms.

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## NOTES AND NEWS

New York University's twentieth annual **Baird Memorial Latin Sight Reading Contest** for secondary schools will take place on *Saturday, March 20, 1954*. Teams nominated by their teachers compete in carefully supervised upper and lower group examinations for team cups, individual medals, and certificates. A gold medal and a \$1000 scholarship to Washington Square College are awarded to the senior making the highest individual score, and other individual winners in each of five geographical areas receive silver medals.

Only prose is set for translation. The Lower Group examination (on material approximating the difficulty of Caesar) is for students in their second year of Latin, the Upper Group (on material approximating the difficulty of Cicero) is for students in their third or fourth years. Full teams consist of six students, three in each group. Schools which do not wish to enter a six-man team have the privilege of entering a three-man team in either group. With the exception of the scholarship, each group has its separate set of awards.

This contest, long very popular in the metropolitan area, has for two years been open to any secondary school in the United States which is willing to enter contestants and assume the expenses of their New York visit. Teachers desiring more detailed information should write Charles Henderson, Jr., Director, Baird Memorial Latin Contest, Classics Department, Washington Square College, New York 3, New York.

The **University of North Carolina** is offering for the academic year 1954-55 a teaching fellowship paying \$1050-1350 for a student majoring in Latin toward an advanced degree. In addition several part-time instructors will probably be appointed at stipends up to \$850; and an assistantship (\$550) is also available. Students interested in the Classics may also apply for one of ten special scholarships (\$1000-1500) for first-year graduate students of unusual ability and promise in arts and sciences. Five women will be appointed as assistants (\$725) in Women's Dormitories; and a few small scholarships are available. Application blanks may be obtained from the office of the Graduate School or from Professor B. L. Ullman, Head, Department of Classics, University of North Carolina, Chapel Hill, N. C.

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The **University of Missouri** is again offering the *Walter Miller Classical Fellowship* (cf. *CW* 46 [1952/53] 62) intended to assist candidates interested in undertaking a program leading to the M.A. degree. The fellowship carries a stipend of \$600 per year. Applications for the 1954-55 award should be sent to Professor W. E. Gwatkin, Jr., Chairman, Department of Classical Languages and Archaeology, University of Missouri, Columbia, Mo.

The Mid-Winter meeting of the New Jersey Classical Association will be held Saturday, March 13, 1954, at 10:00 A.M., at Montclair Teachers College. The program will feature Professor Whitney Oates of Princeton University and Dr. Carolyn E. Bock of Montclair Teachers College. *Dic Id Latine* ("Say it in Latin") will be presented by members of second-year Latin classes of College High School, Montclair. All are welcome.

### BOOKS RECEIVED

BOAS, GEORGE (trans.). *Saint Bonaventura, The Mind's Road to God*. ("The Library of Liberal Arts," No. 32.) New York: The Liberal Arts Press, 1953. Pp. xxii, 46. \$0.50.

BÜCHNER, KARL. *Der Aufbau von Sallusts Bellum Jugurthinum*. ("Hermes: Einzelschriften," Heft 9.) Wiesbaden: Franz Steiner Verlag, 1953. Pp. vii, 104. DM 9.

DIRINGER, DAVID. *The Hand-Produced Book*. New York: Philosophical Library, 1953. Pp. 603; ill. \$15.00.

HOFFMANN, OTTO. *Geschichte der griechischen Sprache, I: Bis zum Ausgang der klassischen Zeit*. 3d ed. by ALBERT DEBRUNNER. ("Sammlung Götschen," Bd. 111.) Berlin: Walter de Gruyter & Co., 1953. Pp. 156. DM 2.40.

LEE, A. G. (ed.). *M. Tulli Ciceronis Paradoxa Stoicorum*. With Introduction and Notes. ("Macmillan Classical Series.") London: Macmillan and Co., 1953. Pp. xxxv, 97. \$1.25.

SORETH, MARION. *Der Platonische Dialog Hippias Maior*. ("Zetemata," Heft 6.) Munich: C. H. Beck, 1953. Pp. viii, 64. DM 6.50.

*The Teaching of Classics*. Issued by the Incorporated Association of Assistant Masters in Secondary Schools. Cambridge: At the University Press; New York: Cambridge University Press, 1954. Pp. xii, 244. \$2.50.



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